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ВОПРОСЫ О ТОНАХ В ПРЕПОДАВАНИИ КИТАЙСКОГО ЯЗЫКА В УЗБЕКОЯЗЫЧНЫХ ГРУППАХ

Аннотация. Исходя из практики преподавания и исследования эта статья посвящена вопросам о тонах в изучении китайского языка узбекоязычными студентами, анализируется происхождение вопросов, найдена сложность вопросов о тонах в преподавании китайского языка и предлагается соответствующее решение.

Ключевые слова: тоны китайского языка, логическое ударение, тоны: первый тон, второй тон, третий тон, четвертый тон, нейтральные тоны.

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ON CHINESE TONE TEACHING PROBLEMS FOR STUDENTS OF UZBEK GROUPS

Abstract. Based on teaching practice and researches, this paper analyzes the Chinese tone problems in teaching Chinese in Uzbekistan. It discusses the reasons and finds the most difficult and key points in Chinese tone teaching and gives effective teaching suggestions.

Key words: Chinese tones, change of tones, mutual tones, tones, the first tone, the second tone, the third tone, the forth tone.

Since the enthusiasm in learning Chinese is becoming hotter and hotter in Uzbekistan, more and more students start learning Chinese. However, when Uzbek students speak Chinese, there is a prevailing question. That is they tend to “tune in vain”. Although they speak Chinese very fluently, they cannot pronounce any tones correctly. From the beginner stage to the advanced stage, intonation question has always been a significant problem.

Li Ya-mei, we found out some reasons as below:

1.1 The combination models of Chinese tones are diversified

For Uzbek students, studying Chinese tones is a key and difficult point in the whole learning process because there is no tone in their mother-tongue. The four tones of Chinese can be combined into sixteen kinds of patterns, together with four kinds of soft-mode; totally there are 20 tones patterns. These combination models often put Uzbek students at a loss, esp. at the beginning. What on earth should we pronounce?

1.2 Uzbek word stress interferes the Chinese tones pronunciation

When Uzbek students learn Chinese Tone, the rhythm of their mother tongue will influence their pronunciations, esp. the interference of syllable structure, stress patterns, habits of pitch, rhythm and other factors.

Like most languages in the world, Uzbek has word stress. But the word stress of the Uzbek language

falls on the final syllable. Thus, this stress characters make Uzbek words sound “head light, tail heavy”. However, there is no word stress in Chinese word pronunciation. When speaking Chinese, we always have the feeling of “head heavy, tail light”. The two requirements of word stress result in the two different languages sense. When Uzbek people cannot grasp the tones of the Chinese, their native language word stress habits will unconsciously influence the Chinese pronunciation. They lose all the tones of Chinese syllable, only leaving the rhythm “low-high or high- low” flow. Then, their pronunciation sounds very odd and stiff.

1.3 Teachers and students lack the awareness of tones

Because Uzbek teachers and students seldom touch the tone language, they pay little attention to tones or do not have a strong sense of tone. At the beginner stage, teachers maybe note the importance of tones, and the students follow it. They can read the word correctly when there's Pinyin [1] companying with the words. At this stage the tone mistakes are comparatively small.

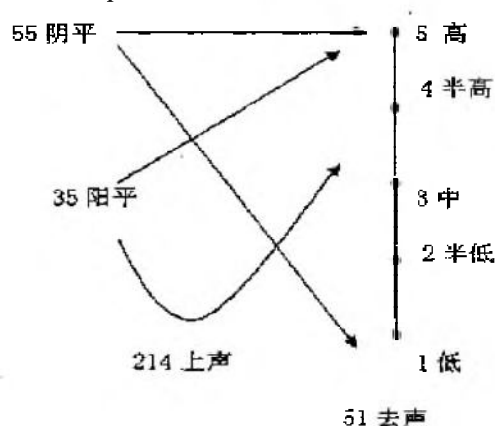
However, when the study accesses to communication stage, without the aid of Pinyin, learners lose the aid of Pinyin, their tones will become more and more inaccurate. Esp. when Chinese study enter advanced stage, grammar and vocabulary become more important than other elements, and sound and tones become unimportant. The wrong accent will be even harder to change. Some of students will pay attention to word tones, but, at the same time, they ignore the change of tones in speech flow.

1.4 The students often forget to mark the tones

No matter the Uzbek language or Russian, almost all the languages the students learned or familiar with have no tones. When learning Chinese, they often ignore the tones and always forget to mark the tones. In Chinese syllable, if there's no tone mark on it, the syllable will be another special sound which is called “Qinsheng”, or called light tone, which should be pronounced short and quickly. For example, in the sound “difang”, if we read “dīfōng”, it means the square meter of certain area. However if the tones are forgotten, it changes to “difang”, it means “the area”. Tones can distinguish syllable's meaning. This is the biggest feature of Chinese. So it is teachers' responsibility to remind the students times and times until they form the tones habits. This should be repeated and always be kept in mind.

2.0 What are difficult points for Uzbek students to study Chinese Tones?

Modern Chinese has four tones: the first tone, the second tone, the third tone and the forth tone, which can be represented as below:



All the tones are difficult for Uzbek students, but the difficulty level is not the same.

2.1 The first tone (55) high - flat tone

The first tone of Chinese is high- flat tone. When we pronounce the tone, the vocal cord is always relatively tight. The pitch keeps at a very high level. The first tone is not very difficult for Uzbek students, but the problem is they cannot pronounce the tone pitch high enough. Most of them pronounce the high pitch as low-pitch (33, 22).

2.2 The second tone (35) high - up tone

When we pronounce the second tone, vocal cords change from half tight half loose status to gradually tight. And the pitch rises from middle status to the highest level. A lot of students feel that it is the most difficult tone for them to master. It's hard for them to go up the pitch. The main reason of this phenomenon is that the starting point is too high and the vocal cord is very tight, so when the pitch should rise, their vocal cords can no longer bear, and the pitch cannot go up again.

2.3 The third tone (214) Low - down - up tone

The third tone is the most difficult tone for Uzbek students. The third tone has a flections melody. In Uzbek language, two syllables linked together always have the stress like high-low or low- high. There is no syllable type like first high, then change to low and then change to high again. This will definitely affect

the pronunciation of Chinese third tone.

Another reason is there is a rule, when the first syllable of two-syllable word has third tone, the third tone will change to half-third. This is very difficult to understand. So at the early stage, sometimes the students either forget to change the first syllable or change the second syllable. The usual mistake is pronouncing the third tone to a flat tone, or rise tone. Sometimes they just pronounce it like a falling tone.

2.4 The forth tone (51 high - falling tone)

Not only for Uzbek students but also other oversea students, the forth tone is the most headache tone. It is interesting to note that some students have very good pronunciation on the forth tone, some cannot pronounce it at all. Most of students pronounce it as flat tone. Some students pronounce it as raise tone. The forth tone of Chinese is whole falling tone. The pitch falls down from a high position quickly. The tone value is 51. When Uzbek students pronounce forth tone, they always prolong the syllable. The tone sounds like flat-fall tone.

3.0 Chinese Tones Teaching Strategies for Uzbek students

Through investigation, we found that the difficult order for Uzbek students learning Chinese tone should be: third tone>forth tone >second tone >first tone. Therefore, special attention should be paid on teaching the third tone.

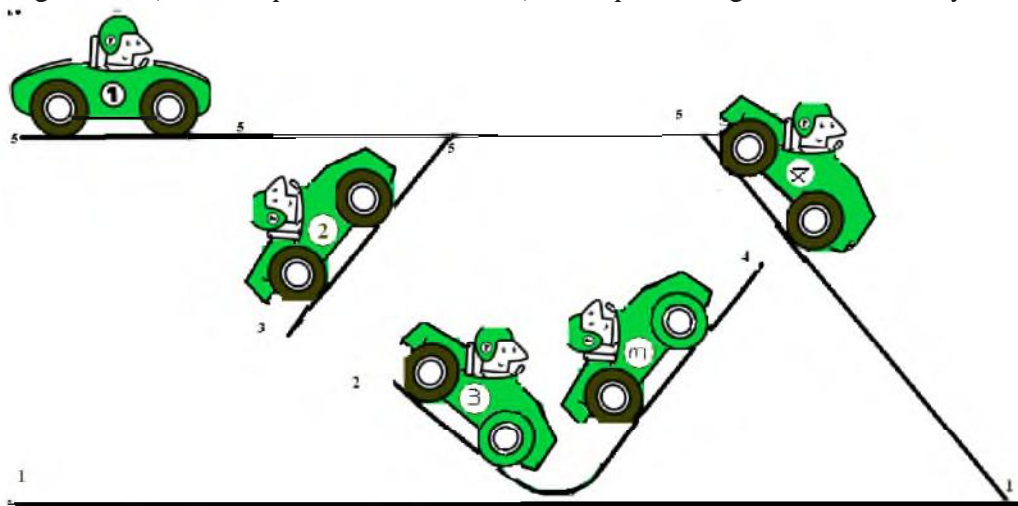
In order to solve the tones problem, the following teaching strategies are suggested to be used.

3.1 To identify the problems, analysis concretely

Studies have shown that different students have different tone problems because of the background, the environment and the length of studying Chinese etc. First, we can do tone pronunciation test, then according to the results we divide them into three groups like: good, general and poor. Teachers use different methods to correct the student's mistakes. It's useless to impose uniformity in all cases.

3.2 Use graphic representation method

At the early stage of study, teachers can use piano or other musical instruments to let students know the pitch of each tone. If there's no such opportunity, a picture like below can be used. No.1 car is moving on the highest road, which represents the first tone, so the pitch is high and flat. It's easy to understand.



3.3 Use dramatic sound to teach tone

Through the dramatic tone of voice to emphasize the importance of tone is another effective way. First, teachers can exaggerate the tone characters by voice and gesture, so that students feel the difference between tones, then pronounce a normal tone. Students feel fun and have great interest in tone learning.

3.4 Make more use of multimedia teaching

In class, teachers should use Chinese learning software that can input tones and encourage students to listen to voice materials as much as possible. Comparing audio tones with students' own voice by recording is another useful method.

All in all, using easier method, arousing interests are the basic and important rules for teacher and students to deal with tone problem.

Annotation:

[1] Pinyin: the modern Chinese alphabetic system, which use Latin alphabets to spell Chinese character.

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ЭКСПЛИКАЦИЯ ДЕНОТАТИВНОЙ СИТУАЦИИ «НАПРАВЛЕННОЕ ПЕРЕМЕЩЕНИЕ ВПЕРЁД» В НЕМЕЦКОМ И РУССКОМ ЯЗЫКАХ

Аннотация. В данной статье рассматриваются словообразовательные типы, служащие для выражения направленного перемещения вперёд в разноструктурных языках. В процессе сопоставления обозначены интегральные и дифференциальные семы, эксплицирующие в каждом из языков специфические для их систем семантические признаки, выявлены общие словообразовательные связи, а также прослежена сочетаемость производных глаголов движения с предложно-падежными конструкциями.

Ключевые слова: глагольное словообразование, семантическая структура глагола, словообразовательная модель, поле пространственных отношений, префиксация.

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EXPLICATION OF THE DENOTATIVE SITUATION "DIRECTIONAL MOVING FORWARD" IN THE GERMAN AND RUSSIAN LANGUAGES

Abstract. This article dwells on word-formation types that are essential for the expression of «directional movement forward» in different structural languages. Integral and differential semes, explicating specific semantic features in each language are marked in the process of comparison; general word-formation ties are revealed; the compatibility of the derived verbs of motion with prepositional- case constructions is traced.

Key words: verbal word formation, semantic structure of verb, word-forming model, the field of spatial relations, prefixation.

Стандартное перемещение человека в пространстве направлено вперёд. Это обусловлено его физиологическими особенностями. «Мы двигаемся обычно так, что направление движения находится в поле зрения. Наше строение тела таково, что фронтальная сторона, поле обзора и направление движения образуют перед нами единый пространственный сектор» [10, с. 13]. Словообразовательные форманты с директивной семантикой, как правило, служат для усиления или уточнения того значения, которое имплицировано в базовом глаголе.

Семантическая категория «направленность перемещения вперёд» в немецком языке включает несколько словообразовательных типов (далее СТ), вербализующих данное значение с учётом специфики денотативных сем.

СТ **vor-** + глагол движения выражает «значение движения вперёд или постановки предмета впереди кого-либо, чего-либо, перед кем-либо, чем-либо» [5, с. 452] (*vorreiten, vorrennen, vorrollen*). Если движение субъекта направлено вперёд, то распространителями данного СТ выступают предложно-падежные конструкции (далее ППК) **an + Akk., zu + Dat.**, маркирующие конечный пункт перемещения. Когда производные глаголы с **vor-** выражают передвижение с конечной локализацией субъекта перед ориентиром, употребляется ППК **vor + Dat.**

«Ein paar Pferdewagen mit Touristen *fuhren vor dem Gasthof vor*» [8, с. 36].

Отделяемый префикс **voran-** (*vorangehen, vorankommen, voranschreiten*) «придает глаголам значение движения вперёд» [5, с. 453], а также способен эксплицировать перемещение впереди кого-либо, как правило, во главе перемещающейся группы людей.

«...Todesstrassen... wo früher jeder Schritt Blut bedeutete und schreckliche Angst einem den Hals zuschnürte, verlaufen heutzutage Holzplankenwege, damit die Schuhe der Touristen sauber bleiben, und